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## EVEN GAME JOSEKI

### Part One

In the second edition of *Das Go Spiel*, Bruno Rüger presents his readers with a compilation of forty-seven of the more important even game joseki, with comments. With the author's kind permission, we reproduce this material in diagram form, in this and succeeding issues, together with a translation of Rüger's text by Elizabeth Morris.

#### Foreword

•1 C4 is the opening which is most often used, and which has the greatest number of variations. The advantages of this play are: 1) by it B takes possession of a secure but not too small corner territory; 2) it is not necessary that he answer immediately most of the usual attacks; and 3) if W does not attack, there are several plays open to B by which he may extend (E3, E4 or F3).

Whas the choice of several attacking plays: E3, E4, F4 and F3.

#### The E3 Attack on C4

The most frequently used attack on C4 is the "short knight's play" E3. Black has four usual answers: D5, G3, H3 and J3.

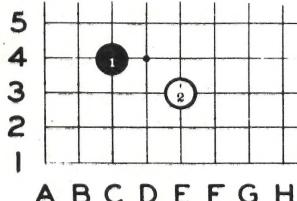


Diagram 1

It is not absolutely necessary that B answer the E3 attack, however. Should he elect to play elsewhere, W can continue his attack with D6, C6, C7 or D5. The positions which result are discussed (with colors interchanged) under joseki 22 to 28.

#### Joseki 1

•3 D5. This diagonal play is very good. No

matter what W answers, B can either make territory on the w border or attack the E3 stone.

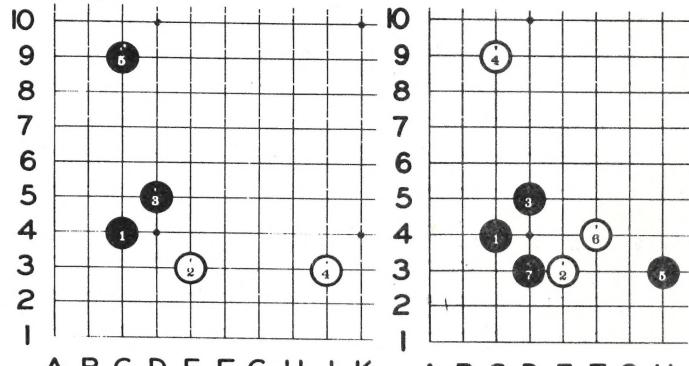


Diagram 1-A   Diagram 1-B

#### A

•5 C9. Here B could also play C10, since if W should then play C8, B has the answer F4. In general, however, so great an extension is not to be recommended because usually the invasion is to be feared.

#### B

•6 F4. Otherwise B plays here, and W is completely shut in.

•7 D3. This looks small, but is important. It makes the corner secure, minimizes the opponent's territory, and prevents °C2, after which B would have to fight for life.

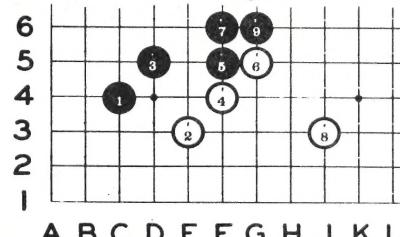


Diagram 1-C

#### C

°8 J3. A good play. It prevents a cut at G4 and makes territory. An alternative play would be °8 H4.

#### D

Should W play °4 elsewhere, the usual continuation would be as shown in Diagram 1-D. However, if there is already a w stone in the

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EVEN JOSEKI [continued]

vicinity of C10, •5 F4 would be poor. •5 H3 or •5 J3 is played instead.

°6 F3 would not be good. There would follow •7 G4, °8 G3 (W dare not play °8 H3, as shown in Diagram 1-D, variant) •9 H4.

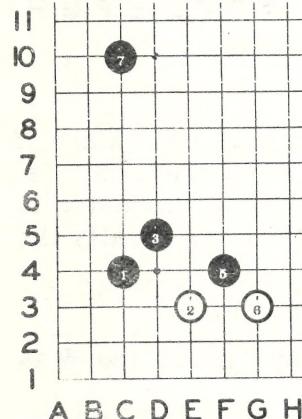


Diagram 1-D

Joseki 2

•3 G3. This play constricts W's attack at °2 E3. W may then answer at a, b, c or d (Diagram 2 - 1). A less desirable play is °4 E5, to which B would answer •5 C7 or D6; or °4 D5 with the answer •5 D4. Were W to play elsewhere on the board, B could continue with •5 E4 or F4.

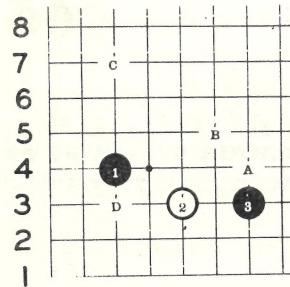


Diagram 2-1

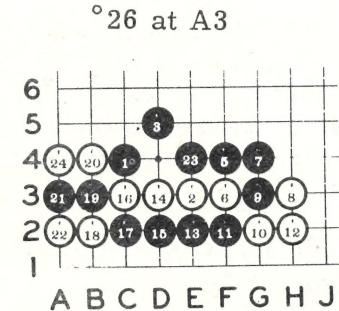


Diagram 1-D, variant

Joseki 2

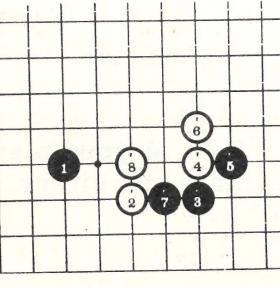


Diagram 2-2

- 5 H3 would be weak.
- 7 F3 is very important.

°8 E4. Here W could instead have played °8 D5.

Joseki 3

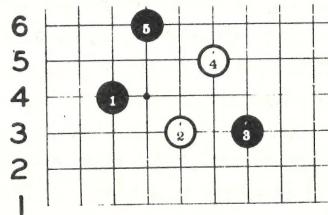


Diagram 3

°4 F5 might have the appearance of an attack on G3, but actually endangers C4 more. Should B play elsewhere, or support G3, W will immediately play C6, attacking C4. Naturally B will prevent this by playing •5 D6. •5 D5 would not be as good here.

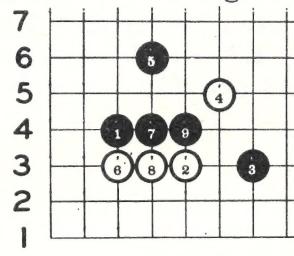


Diagram 3-A

A

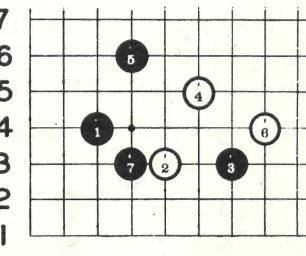


Diagram 3-B

°6 C3. With this play W assures himself a safe position. •7 D4 is a better play than would be •7 B3; where might follow °8 D4, •9 C5, °10 H4 or J3.

•9 E4. W is now free to play in some other part of the board, since it would prove undesirable to continue as follows: °10 F4, •11 F3, °12 B4, •13 B5, °14 B3. W would thus

have lost sente; and B might even continue with •15 H4 or J4, with a later attack with sente at E2.

B

•7 D3. This is better than •7 J3, which would invite °8 H3, •9 H2, °10 G4, leaving B in a somewhat embarrassing situation.

Joseki 4

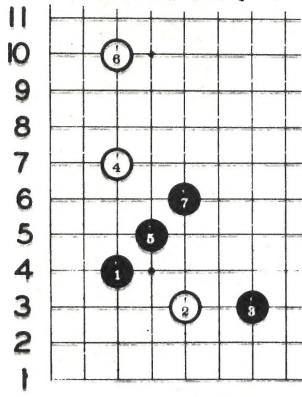


Diagram 4

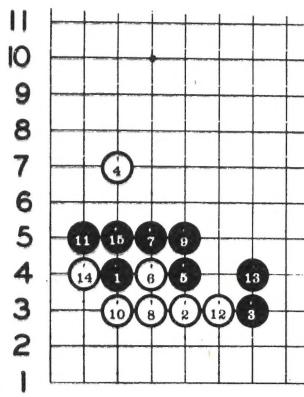


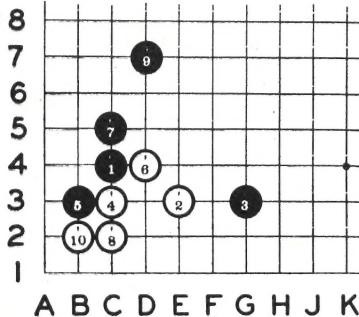
Diagram 4-variant

After this opening B is not advised to play •5 E4, as shown in Diagram 4, variant. •9 F4 would lead to °10 C5.

°6 C10 is the logical continuation after °4 C7.

•7 E6. This is a good play because B already has a stone on G3. Had B played •3 H3 or J3 instead, he would be forced to play differently now, as we shall see later. Should W now answer °8 G4, there would follow: •9 D3, °10 F3, •11 H3.

Joseki 5



°4 C3 is chosen when W wishes immediately to establish himself in the corner. It is not considered one of the stronger plays, however, since generally he obtains only a small territory.

°6 D4. C2 would be poor, for B could advantageously reply •7 D4.

°8 C2. This is the safest play.

•9 D7. Correct when •3 has been played at G3 or H3. Had B played •3 J3, •9 C8 would be recommended.

°10 B2. Because of the proximity of •G3, it is important that W thus secures himself.

°10 B2 would by no means be as necessary had •3 been J3 or H3. After °10 B2 there is the eventual threat of °J3 or K3.

Joseki 6

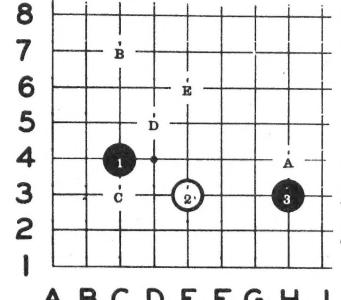


Diagram 6-1

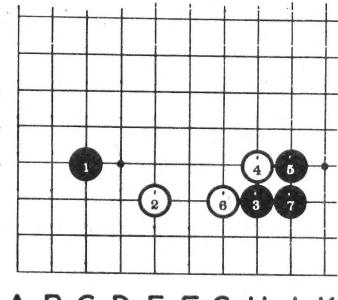


Diagram 6-2

•3 H3 constricts W at E3. Possible W replies are at a, b, c, d or e in Diagram 6-1. If W does not answer in the sw corner, B may play •5 D3, whence °6 E4, •7 D6 and W must fight for his E3-E4 stones.

Diagram 6-2

•5 J4 is the best continuation. Other possibilities would be: •5 G4, °6 G3, •7 J3, °8 C5; or •5 J3, °6 G3, •7 J4; or •5 G3, °6 E5 (not °6 G4 because of •7 J4), •7 C7 or •7 J4.

°6 G3. G4 would not be good because of •7 G3.

•7 J3. Better than H5, which W would easily thwart with G4. B would thereupon be forced to play J3, after which W could play C6, still threatening to cut later at J5.

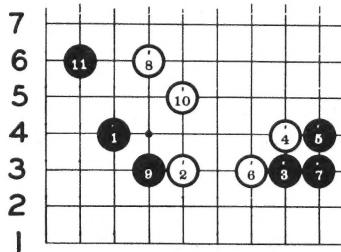


Diagram 6-A

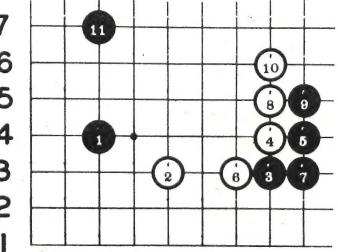


Diagram 6-B

A

°8 D6. This is the strongest answer. °8 C7 would lead to •9 D6.

[continued on page 56]



Black	White	Black	White
55 R 9	56 F 13 n	77 D 6	78 C 2
57 D 15 n	58 E 15 n	79 H 7	80 G 2
59 C 16	60 C 15 a	81 H 2	82 J 7
61 D 14	62 C 14	83 H 8	84 J 6
63 D 13 n	64 E 16	85 K 4	86 S 10 n
65 C 10 n	66 C 13	87 S 9	88 R 14 n
67 D 9	68 D 12	89 L 6	90 R 4 n
69 K 12 n	70 C 8	91 R 3	92 P 8
71 D 8	72 B 10	93 O 8	94 P 9
73 J 4	74 C 7 n	95 Q 8	96 Q 7
75 D 7	76 C 6	97 P 6 n	

°56 F13. This play attacks B in the center. If B answers •57 F14, °58 E14, and

- (1) •59 F15, °60 E15, •61 F16, °62 E18.
- (2) •59 E15, °60 F15, •61 E16, °62 G16.

In this position B probably becomes dame tsumari (useless placing of stones).

•57 D15. An excellent attacking play, opening up a multitude of variations. This play threatens not only to make a connection to the center but also to attack the nw corner. W's answer will show whether B has to sacrifice his seven stones in the n center.

°58 E15. Also playable would be °58 F14, which would be followed by: •59 C16, °60 E16, •61 E17, while if °58 C16, •59 F15, °60 G16, •61 F14.

•63 D13. Better than •63 E16, for which see Diagram 2.

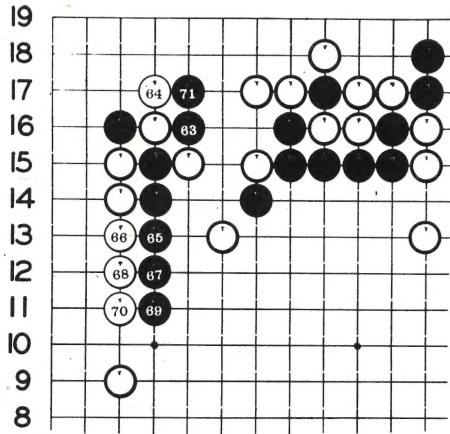


Diagram 2

•65 C10. Threatens greater territory on the w side with the sacrifice of the four stones in the nw corner. The continuation depends upon W's answer.

•69 K12. •69 B11 would also be good. If then (1) °70 J12, •71 J4; (2) °70 C8, •71 E10 (3) °70 D8, •71 C8, °72 B9, •73 E8, °74 D7, •75 C7, °76 E9, •77 D10.

°74 C7. This and the next play make use of sente. The game has reached a critical stage.

°86 S10. This is a mistake because B should not be allowed to occupy L6. °86 S10 was played to prevent •87 R13, after which would follow: °88 R12, •89 S13. If W plays °86 L6, there would follow: •87 R13, °88 R12, •89 S13, °90 R3, and B will play either (1) •91 Q2, °92 R5, or (2) •91 R4, °92 Q2, •93 R2, °94 P3, •95 S3+, °96 N3, •97 M4, °98 M2, •99 L2, °100 O2.

°88 R14. This decides the outcome of the game. Here was Kato's last chance to play L6.

°90 R4. °90 R3 might have given W better chances with the sequence in Diagram 3, with a ko fight for life in B's enormous se territory.

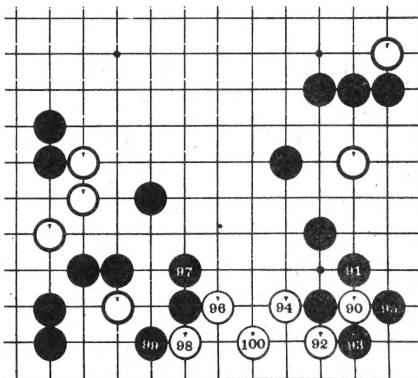
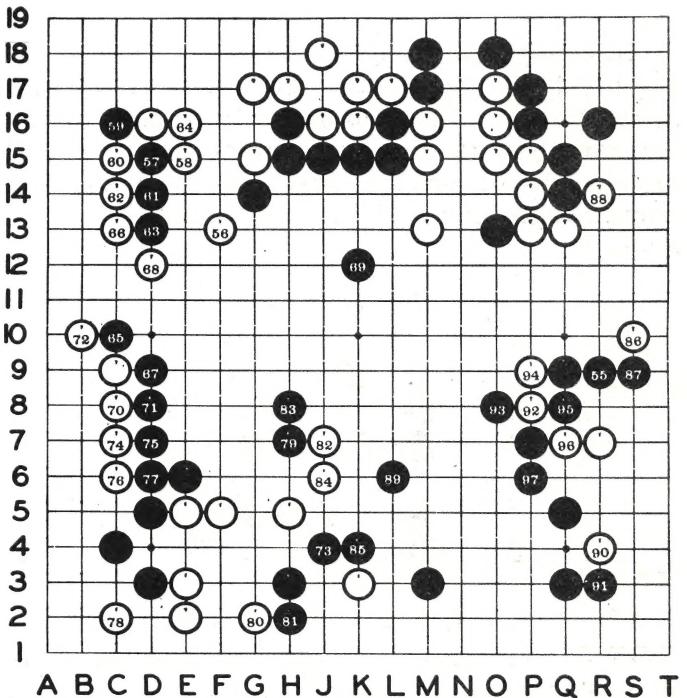


Diagram 3

•97 P6. The last two black plays make it impossible for W to continue with effect the attack started with °92 P8.



Black	White	Black	White
	98 P 10	109 P 11 n	110 O 10 n
99 S 11	100 L 7	111 R 12	112 S 12
101 M 7	102 L 8	113 Q 11 a	114 T 11+
103 M 8	104 L 10	115 O 11	116 N 10
105 H 11 n	106 R 10 n	117 T 9	118 Q 12
107 Q 10	108 R 11	119 M 12	

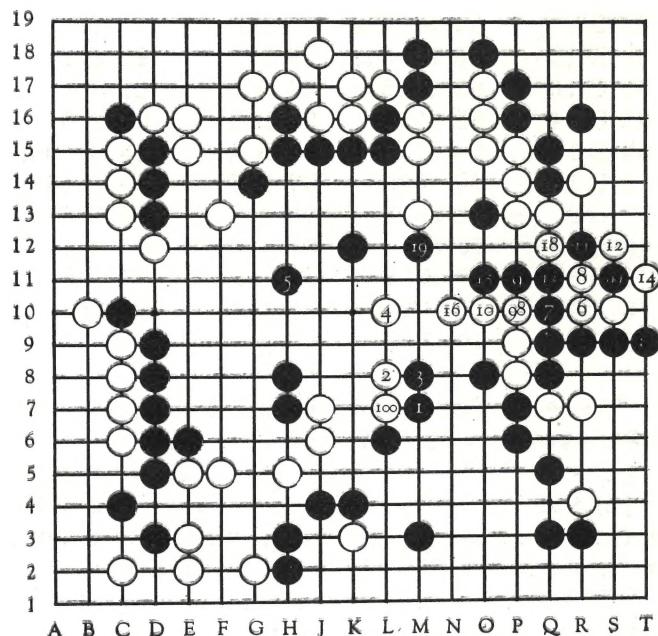
°98 P10. Better would have been °98 R11, followed by •99 P10, °100 O9, •101 G11, °102 O10, •103 O11, °104 N11, •105 O12, °106 S8, •107 T9, °108 N12, •109 S6. °98 P10 permits B to occupy S11, making it impossible for W to invade the se corner.

•105 H11. After B has connected his stones above and below, W has hardly a chance for victory.

°106 R10. This mistake decides the game quickly. If W had played °106 R11, there would follow: •107 R10, °108 S12, •109 T10+, and B gets about 70 points in the se corner.

•109 P11. This play secures at least 65 or 66 points in the se corner and wins the game. If •109 Q11, °110 R12, •111 O11, °112 P11, •113 P12, °114 Q12, •115 O12, °116 T9, and W gets a safe position.

°110 O10. If °110 N12, •111 N11, °112 M11,



# EVEN GAME FUSEKI STUDIES

by Honinbo Shusai

## Part III

Black	White
1 R 16	2 Q 4
3 P 16	

This is good play, to restrict this area to fewer possible variations. Should B desire an alternative, •C15 would be the logical play. Then if W attacks at °P17, B could fortify at •D17, which would suggest a later squeeze attack at •L17, thus serving as a potential threat against °P17. Should W attack at °D17 against •C15, B could play •D3, to force °D17 into a similar precarious position.

[By way of B's fortifying at •P17 together with a later squeeze threat along the n side.]

It should be noted that if B should play •D17 in place of •P16, he would incur great disadvantage in later developments. Let us see what would happen in such a case. W could attack •D17 with °D14, and if B counters with •F16, W would throw his opponent's formation off balance with °D3. Or W could attack with °C15, and then •C5 would be followed by °E4, •D3, °E3, and •D2. Then W would seize the initiative by playing at °P17, thereby making possible a more widespread strategy over the board. It is to be remembered that such broadening of the field of battle tends to minimize B's initial advantage of having played first.

4 E 17

This play makes it possible for W, in the event that B counters with •C16, to jump to °L17, thereby seeking to dominate the n side.

5 D 3

This is a common play in occupying a vacant corner. B could have played at •E3 instead.

6 C 5

A play in this corner is absolutely necessary. Should W fortify at °C16 instead, B would fortify in the sw corner, thereby producing what is called a double fortification (one in this corner and one in the ne) which would be of great disadvantage to W. W's offensive against •D3 might, however, have been at either °D5 or °D6.

7 C 9

This B squeeze play has a subtle threat of a later play at •D15, which would press upon W's corner position. W might play a counter squeeze at °G3. Should he, instead, fortify

with °C16, B would have the advantage of playing •C4. Let us dwell briefly on the significance of •C9 as a potential pressure on °E17: •D15 would be followed by °C16, •C15, and °B16; or •C15 may be followed by °D16, •E15, and °F16. In either case, B would have secured a large territory along the w side. This is a development which occurs frequently

8 C 3

W chooses to fortify his position with this play. It prevents a play by B at •C4, and also gains the initiative.

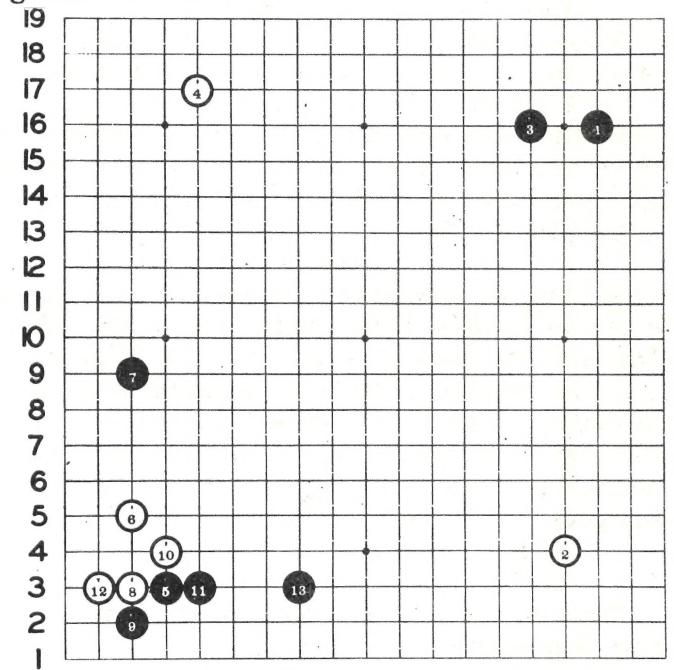


Diagram 1, 1-13

9 C 2

11 E 3

10 D 4

12 B 3

The natural line of play for W.

13 H 3

This might well have been played higher, at •G4. The choice depends upon the player's plans for the future. Let us study the case of B's extension to •H3, as here made. This play necessitates another extension, •C12, in relation to •C9. We shall see the reason in the following development:

At some stage of the game, W will play °E4. •F4 would then be followed by °F5; and •G4

would become indispensable. Then, should there be no black stone at C12, W would play  $\circ\text{C11}$ .  $\bullet\text{E9}$  would then be followed by  $\circ\text{E11}$ , and the black stone would require further help. Suppose B went to  $\bullet\text{G4}$  at the 13th play instead of  $\bullet\text{H3}$ . This would minimize the danger just pointed out, and would permit B's free play with stone  $\bullet\text{15}$ . In such case, however, B would be leaving the formation open to a W attack from  $\circ\text{K3}$ .

14 C 16

Suppose that W had played  $\circ\text{C11}$  instead. Then, after  $\bullet\text{E9}$  and  $\circ\text{E11}$ , B could attack  $\circ\text{E17}$  with  $\bullet\text{C16}$ . If  $\circ\text{F4}$  were here on D16, then  $\bullet\text{C11}$  and  $\bullet\text{E11}$  would become exceedingly advantageous.

15 C 12      16 R 10

W plays on the point that is now the most valuable for general territorial advantage.

17 R 12

By this play B prevents a white extension to  $\circ\text{R13}$  and also strengthens the ne side. This approach toward  $\circ\text{R10}$  also permits B to play stone  $\bullet\text{19}$  at R6.

18 M 17

W plays here with the intention of securing an advantage along the n side, and at the same time applies pressure on the black formation in the ne corner. This is an example of a situation in which it is better to choose general strategy than an early settlement of territorial lines. Here W might concede one space, and play at  $\circ\text{18 L17}$  instead.

19 R 6      20 O 4  
21 S 4

This is a good extension, serving to press into W's corner.

22 R 3

23 R 8      24 P 10

W's play at  $\circ\text{P10}$  is indispensable.

25 P 12

B forestalls a white attack at the same point. This play has a fourfold significance:

#### EVEN JOSEKI [continued]

•11 B6. Necessary. W threatens to play C5. B has lost sente, and W can now play elsewhere. W's G3-H4 formation is weak, however.

B

$\circ\text{8 H5}$ . This is safer play, especially recommended when B has a two or three stone handicap.

$\circ\text{10 H6}$ . W cannot attack the C4 stone because B threatens to play H6 himself

[To be continued]

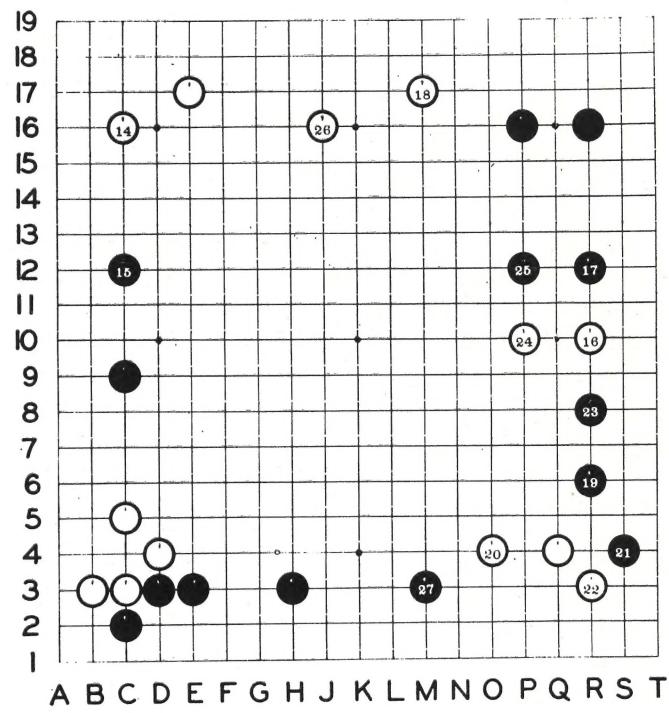


Diagram 2, 14-27

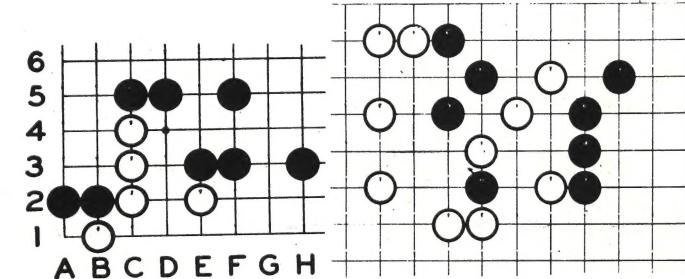
first, it fortifies the ne territory; second, it attacks the two white stones  $\circ\text{R10}$  and  $\circ\text{P10}$ ; third, it serves as possible aid to the se black position; fourth, it facilitates a possible play at  $\circ\text{K17}$ .

26 J 16

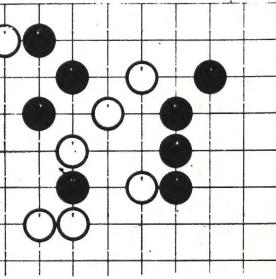
This prevents a play by B at  $\bullet\text{K17}$ , and likewise secures a large territory along the n side. Should W choose  $\circ\text{L3}$  instead of this, B would, of course, take the point  $\bullet\text{K17}$ .

27 M 3

Now where should W play the 28th stone? There are two alternatives: one at  $\circ\text{P7}$ , the other at  $\circ\text{S3}$ . If the stone is played at  $\circ\text{S3}$ , B could extend to  $\bullet\text{O7}$ ; if played at  $\circ\text{P7}$ , B would push into the corner at  $\bullet\text{S3}$ . Should W then counter with  $\circ\text{S2}$ , B could press with  $\bullet\text{R9}$  against the white formation.



Problem 2



Problem 3

## THE CLASSICAL HANDICAP JOSEKI

### Part IV

Black extends to C7 • White seizes the corner

#### Joseki not involving W D2

Let us now consider the lines of play which do not involve W's edging along the bottom of the board with a play at D2.

The joseki shown in Diagram 14 may be considered a variant of Diagram 5; for the first seven plays are identical. (Again, the position of Diagram 4 is obtained if the joseki continues  $^9$  D2,  $\bullet 10$  E2,  $^11$  C2,  $\bullet 12$  E3,  $^13$  B7.)

• 11 C8. Here C5 would not be good; for there would follow  $\bullet 12$  A7,  $^13$  B5,  $\bullet 14$  C8, and B would have a strong position on the nw, whereas attack for W would be difficult. The further continuation could be  $^15$  D2,  $\bullet 16$  E2,  $^17$  C2,  $\bullet 18$  E3,  $^19$  F5,  $\bullet 20$  F6,  $^21$  G5,  $\bullet 22$  F7—because of the strength of C8-B8, B can make the last play rather than playing carefully E6.

• 12 D8. Not B9, because of  $^0$ C5 with complications.

• 16 C2. This play is very important. Beginners might play C5, but this is poor; for after  $^0$ 17 D2,  $\bullet 18$  E2,  $^19$  B2,  $\bullet 20$  D1,  $^21$  C2,  $\bullet 22$  E3,  $^23$  B4, W lives in the corner and B has neither the side nor the corner, so that the sacrifice of B8 has been in vain.

After  $\bullet 16$  C2, possible continuations are:

(1)  $^0$ 17 C12,  $\bullet 18$  K3,  $^0$ 19 H3,  $\bullet 20$  K5,  $^0$ 21 G6,  $\bullet 22$  O4.

(2)  $^0$ 17 D9,  $\bullet 18$  J3. (E8 would be poor here.)

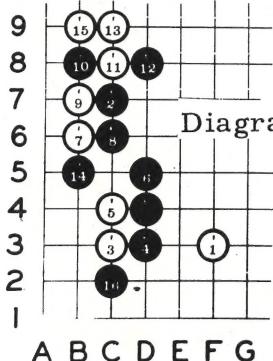


Diagram 14

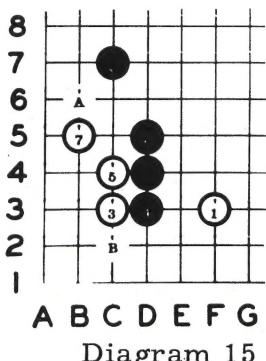


Diagram 15

Diagram 15

It is not absolutely necessary for B to answer W's play at B5. Usually, however,  $\bullet 8$  B6 follows; or (if there is a W stone around C10)  $\bullet 8$  C2.  $\bullet 8$  C6 is not good. The first play men-

tioned leads to Diagrams 16 and 17; the second to Diagram 18.

Diagram 16

$^0$ 11 J3 is very important. W must prevent B from playing here and threatening the F3 stone while making territory in the se corner.

After  $\bullet 16$  C11, B need not fear  $^0$ 17 C6, for after  $\bullet 18$  B7,  $^0$ 19 D7, the white stones in the corner die:  $\bullet 20$  A4,  $^0$ 21 A5,  $\bullet 22$  B3.

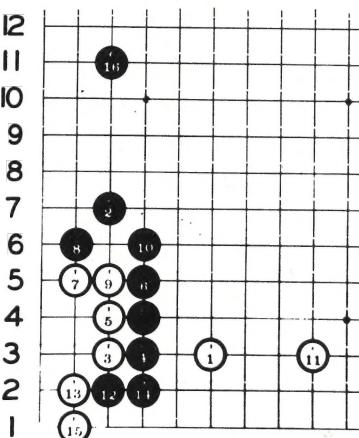


Diagram 16

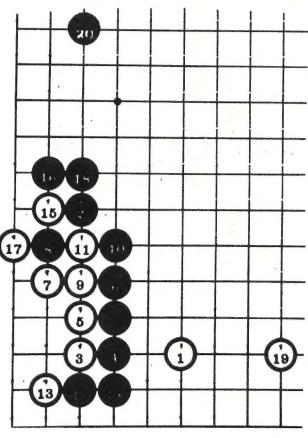


Diagram 17

Diagram 17

B sustains a loss in the corner, but in compensation has great strength toward the center. Note that B need not fear a cut with  $^0$ 21 D7, even if there is a W stone at, say, O17. The retort would be  $\bullet 22$  F4, whence  $^0$ 23 G4 (if  $^0$ 23 E7, then  $\bullet 24$  G3!)  $\bullet 24$  E8,  $^0$ 25 E7,  $\bullet 26$  F7,  $^0$ 27 E6,  $\bullet 28$  F6,  $^0$ 29 E5,  $\bullet 30$  F5, and the W stones are lost.

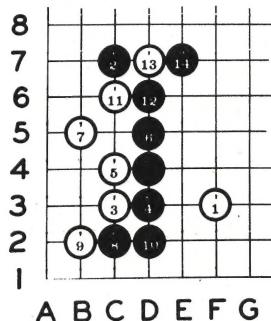


Diagram 18

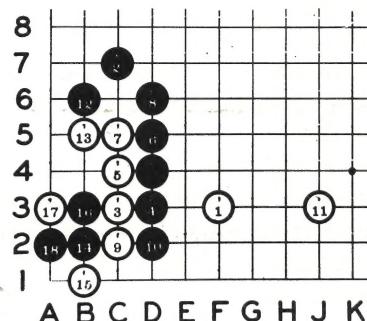


Diagram 19

Diagram 18

After •14 E7, B threatens to play J3, later to cut with B3, continuing with A2 after W's response.

Diagram 19

This diagram shows a variant continuation from the first eight plays of Diagram 7. B need not press the attack on the W corner with •14 B2, but may play to the n instead. The play shown leads to a seki. •18 A4 would be bad; for the w stones would live.

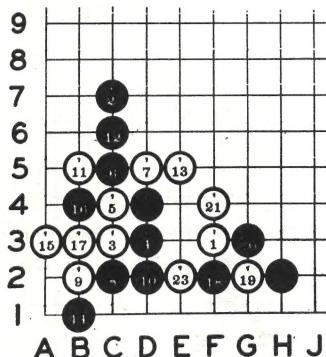


Diagram 20

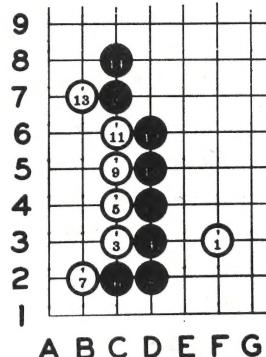


Diagram 21

Diagram 20

For W to cut at °7 is futile, but because B can easily make an error in his answer, it is worthwhile to consider the play. If B follows the line of play prescribed and does not fear the ko fight, W can gain no advantage. From the position shown in the diagram the correct sequence is: •24 G1+, °25 E3, •26 E1, °27 A1, •28 A2+, °29 A4+, •30 B6, °31 A1+, •32 D1, °33 C1+, •34 E7.

Diagram 21

This joseki, characterized by B's playing •6 C2, is most frequently used in games of six or more handicap stones. In games of less handicap, it is to be recommended when there is already a white stone in the neighborhood of C10.

After •14 C8, W would not be well advised to play °15 B8, for the B attack at G4 would be too dangerous. The continuation, therefore, is: °15 H4, •16 B8, °17 A6, •18 B1, °19 A2. W lives, but B by pursuing secures his position on the left and right, thus: •20 H6, °21 J5, •22 L6, °23 J6, •24 H7, °25 J7, •26 H8, °27 L7, •28 M6.

Diagram 22

Instead of •10 D5, B may play •10 E7, giving the joseki of Diagram 22. •12 B6 would not be good; for W would get out through °13 C6, •14 B8, °15 D7. After •12 B8, °13 C6 would not be good; for W would lose sente—for example, •14 D7, °15 A7, •16 B1, °17 A2, •18 H3. After •16 E5, W would not profit by °17 E4; for then would follow: •18 B1, °19 A2, •20 F4, °21 E3, •22 G3.

Diagram 23

If W plays °9 B6 instead of °9 C5, we obtain the joseki of Diagram 23. °13 B7 is necessary to guard against B's playing B7. There would follow: °A6 (°A5? •B1! or °B1? •A4!) •A2 (not •B1, or W lives with °A2) °B1, •A4, (threatens •B5) °B4, •A7 (again threatens •B5) °B5, •B3—and the life of the white group depends upon a ko fight.

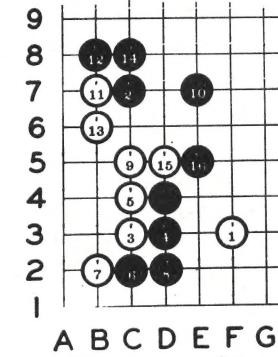


Diagram 22

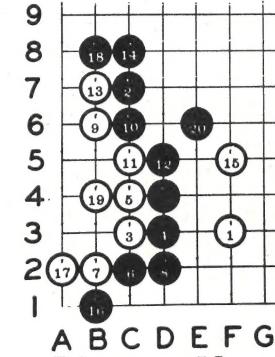


Diagram 23

Diagram 24

This diagram shows the defense against a W play at °9 D5. The w stones in the corner die if W elects to run with °13 E3.

Diagram 25

This diagram shows one of the lines of play which may follow from W's electing °9 C6. °13

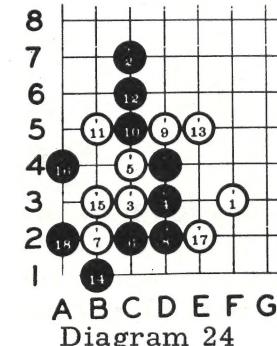


Diagram 24

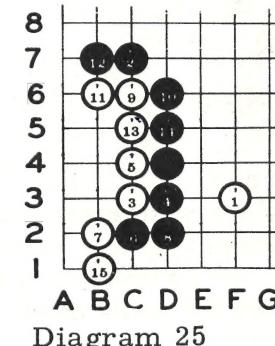


Diagram 25

D7 would be poor; for there would follow: •14 D5, °15 E7, •16 C9, °17 B1, •18 A4, and W loses. Just as bad would be °13 D5 because of •14 E5, °15 C5, •16 B1, °17 A2, •18 F4.

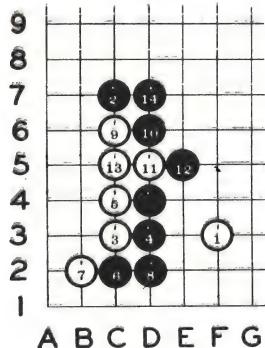


Diagram 26

Diagram 26

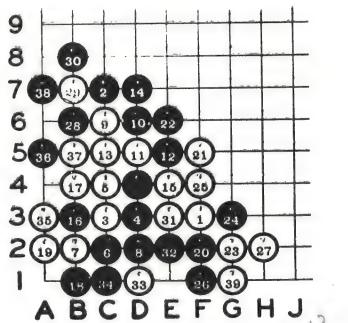


Diagram 27

Other lines of play consequent upon °9 C6 begin with the position of Diagram 26. B may play •14 F4 instead of D7; and then would follow: °15 D7, •16 E6, °17 C8, •18 E7, °19 D8, •20 J3—the last play being made so that B can continue with H4 in the event that W later plays G4.

After •14 D7, W may secure his position with B6 or B1, whereupon B must guard against °E4. If W immediately cuts with °15 E4, there follows: •16 B3, °17 B4, •18 B1, and now W can play for seki with °19 A2 or for ko with °A3+.

Diagrams 27 and 28 (the alternate ko's being understood) illustrate continuations.

•14 E6 would lead to °15 B7, •16 C8. If W now or later plays °H3 or °G4, B replies •F4. If W plays °17 E4, there follows: •18 E4, °19 E3, •20 G3, °21 G4, •22 F2, °23 F5+, •24 E2.

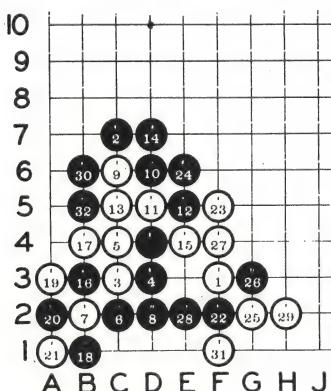


Diagram 28

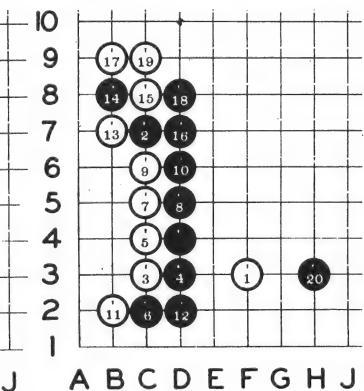


Diagram 29

Diagram 29

If in response to •6 C2 W elects °7 C5, there follows the play shown in Diagram 29.

An alternative to •14 B8 is •14 C8, whence °15 B8, •16 C9.

Diagram 30

W may elect °7 C6. This gives the joseki of Diagram 30 (and also of Diagram 31). If there is a w stone at C10, •10 D5 is preferable to •10 D7. If W thereupon cuts with °D7, B can play •E7 (with the intention of giving up the C7 stone) thus inducing W to play °D8, and •16 B3 is very important. One dares not neglect this. The opportunity will not be offered again. After this play the position is identical with that reached at •16 of Diagrams 27 and 28.

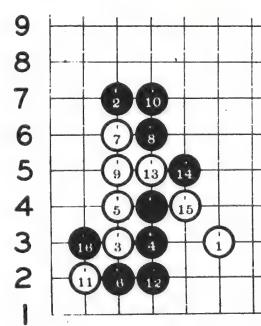


Diagram 30

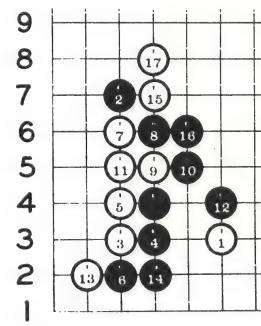


Diagram 31

Diagram 31

After °17 D8, B is best advised to give up the C7 stone and continue with •J3. (If instead of •12 F4, B plays •12 D7, then °13 B2, •14 D2, °15 E4 and continuing as in Diagram 30).

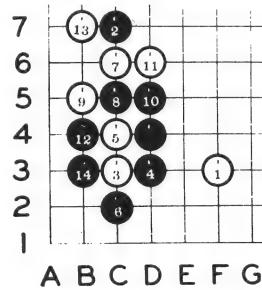


Diagram 32

Diagram 32

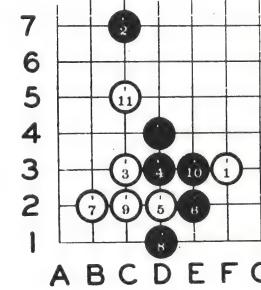


Diagram 33

Diagram 33

This joseki is given for the sake of completeness. It is not to be recommended in general, since B loses sente.

Diagram 33

•8 D1 should not be omitted. True, some players will fear to play in this fashion be-

cause they fear the ko which may follow (W may play C1), but this fear is usually not well grounded, since the position almost always occurs at the very beginning of a game, when few ko threats are available.

Diagrams 34, 35, 36 and 37 show possible continuations.

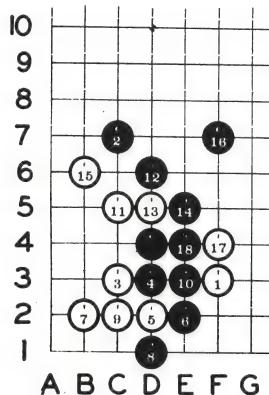


Diagram 34

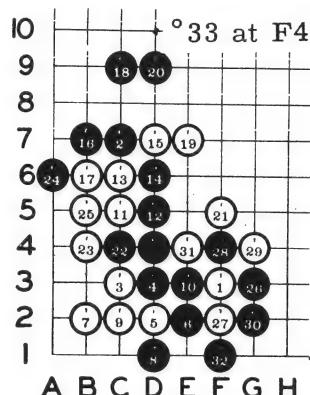


Diagram 35

Diagram 34

• 16 F7. Even when there is a w stone at C10, this play is better than • 16 B7 (to prevent the connection between B6 and C10). W does not gain much by connecting these stones; for his F3 stone is still a weakness. After • 18 E4, a play at C12 is good for B if opportunity offers.

Diagram 35

If there is no w stone on C10, a recommended continuation after • 14 D6 is: °15 B7, • 16 C4, °17 B4, • 18 B6, °19 B5, • 20 B8, °21 A6+, • 22 C8.

- 18 C9. This play could also follow °17 C4.
- 18 D8 would be poor.
- °19 E7. Not °19 D9 because of • 20 D8.

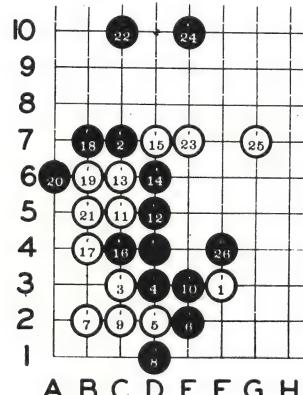


Diagram 36

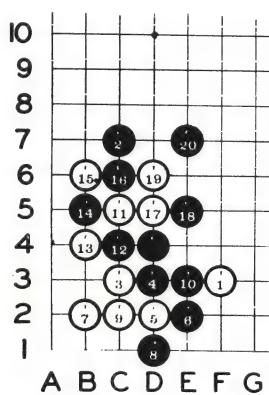


Diagram 37

Diagram 36

• 22 C10. Or • 22 C9, °23 E7, • 24 F4, but • 22 C10 appears somewhat better.

°25 G7. °25 F5 is not quite as good; for B plays • 26 F6.

• 26 F4. In this position W has an embarrassing time if B has opportunity to play A2. (If W replies °C1, then • A3; if °A3, then • B1.)

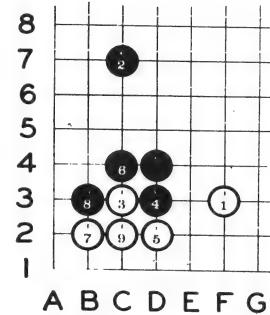


Diagram 38

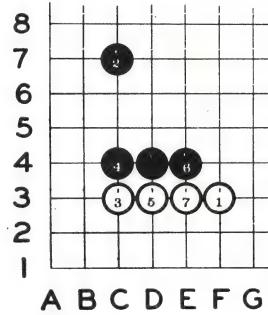


Diagram 39

Diagram 38

This joseki is chosen by B when he wishes to be able to play elsewhere after °9 C2.

°7 B2. Important! °7 C2 would not be good. B would not have to answer, and would have a better position than after °7 B2.

• 8 B3. Not to be omitted, or W plays B4 with advantage.

°9 C2. Now B can play elsewhere. He need not prevent the cut at B4. If W wishes to continue here later, a good sequence is °B4, •B5, °E5.

4 C4

Diagram 39

As stated at the beginning of this article, the B response at C4 to W's C3 play is not generally recommended. It is occasionally chosen however when B wishes to play elsewhere with sente after °7 E3, or to develop with a play at •8 G5.

• 6 E4 is important; for if W is allowed to play here, his territory becomes too large. This play keeps sente for B. If W does not answer, there follows •E3, °E2, •F2, °G2, •D2, °F1+, •C2, and B wins the two w stones. If, after •F2, W protects his C3-D3 stones, B plays •G3. °7 B3 and °7 G3 are acceptable alternatives to °7 E3.

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## END OF THE FOURTH ROUND

Our heads are bloody but unbowed. We started this Journal as a quarterly, but the fourth issue appears two years after subscriptions were first solicited. In all fairness to our members, therefore, last year's fee pays for a full quota of four issues. We hope that this will in some measure make up for the delays.

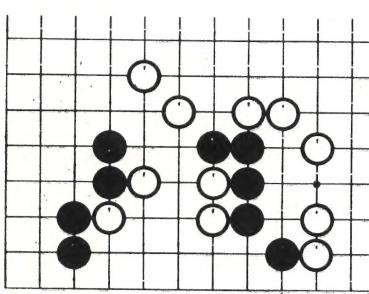
But what we lost in time we have gained in experience. A magazine of limited circulation, with only amateur help available, requires yeoman effort. We have learned some short cuts and hope actually to achieve a quarterly. We will strive toward better diagrams and presentation, but will not hesitate to sacrifice appearance to conserve difficultly acquired dollars and to avoid delays.

## END OF THE FOURTH ROUND

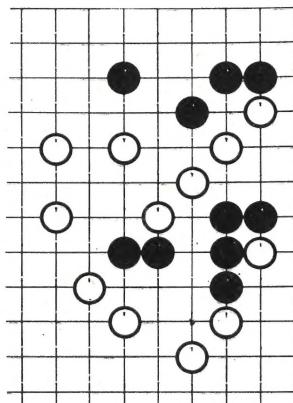
### End of the Fourth Round [continued]

The future of this Journal depends upon its subscribers. To continue publication, not only must virtually all members send in their dues for the next year, but also new Go players must be enrolled. Not the least of our achievements has been the list of American Go players which precedes this *apologia*. We are convinced that many more exist. We call upon our members to find them and to enroll them.

— The Editors



Problem 4



Problem 5

### Confucius, Elmer Davis, and the New York Times [continued from page 54]

The New York Times, commenting on cylindrical chess and other diversions of the group of chess and Go players at the Institute for Advanced Study at Princeton, continues:

"Yet even these are not sufficiently complex for connoisseurs of a very special type. For them only the Japanese game of GO — whose infinite intricacies are deceptively hidden behind the simple board and the black and white tokens employed — can satisfy the urge for complication worse confounded. But in the nature of things, persons of such refined tastes are rare, though their numbers are increasing."

This consciously distorted view of a simple and logical game might gain support from the torus Go of John M. H. Olmsted of the University of Minnesota — a game played on a torus (or doughnut), and a game which might compete with Go in its strategic implications. Or Dr Olmsted's Go played in n-dimensional space, scorning 3 or even 4 dimensions, would

## SOLUTIONS OF PROBLEMS

### Problem 1

- 1 F5, °2 E6, • 3 E2, °4 F2, • 5 E4, °6 D4,
- 7 E3, °8 D2, • 9 D1.

### Problem 2

- 1 A5, °2 B5, • 3 B6. ( • 1 B5 would be wrong because of °2 B3, or °2 A4.)

### Problem 3

- 1 O15, °2 N16, • 3 M15, °4 O14, • 5 O17.
- Or • 1 O15, °2 P15, • 3 P18, °4 Q18, • 5 P16, °6 O17, • 7 O18, °8 Q17, • 9 O14.

### Problem 4

- 1 G2 (threatening a connection through E1)
- °2 F2, • 3 F1, °4 E2, • 5 F4, °6 F3, • 7 F5, °8 E5, • 9 E1.
- Or °2 E2, • 3 E1, °4 F2, • 5 F4.

### Problem 5

- 1 S15, °2 T15, • 3 S14, °4 R16, • 5 Q15, °6 R14, • 7 P14.

round out the charge of intolerable complexity.

Actually, the complexity of Go resides in the skill of its players. There is scope for virtually unlimited strategic and tactical understanding — ranging from the naive yet engrossing struggle of the handicapped player to the profound maneuvers of the great Go masters. This explains the amazing area of Go skill, which would mark our best American Go player as a mere novice matched against a Japanese player of high degree.

The pleasure of playing Go, however, is not alone dependent upon skill. The novice, beginning with a 9-stone handicap and gradually reducing his handicap to 3 or 4 stones against his moderately skilled opponents, finds as much solid satisfaction in the game as the best of our American Go players.

The notion is current that Go is an esoteric, a highbrow game, its addicts "connoisseurs of a very special type." However flattering this may be to the Go player, it simply is not true. Go players are of diverse types, but with a common interest in the logical simplicity and unmeasured potentialities of the game they play.